Ah, but some natural notes about her body. Above ten thousand meaner moveables Would testify, to enrich mine inventory : O sleep, thou ape of death, lie dull upon her! And be her sense but as a monument, Thus in a chapel lying [6]! —Come off, come off;—

[Taking off' her Bracelet. As slippery, as the Gordian knot was hard !— 'Tis mine ; and this will witness outwardly, As strongly as the conscience does within, To the madding of her lord. On her left breast A mole cinque-spotted[7], like the crimson drops

Again, in Act V.:

«.....averring notes
" Of chamber-tozgiragv *pictures,"* &c.
MALONE.

[6] ——but as a monument,
Thus in a chapel lying!] Shakspeare was here thinking of the recumbent whole-length figures, which in his time were usually placed on the tombs of considerable persons. The head was always reposed upon a pillow. He has again the same allusion in his Rape of Lucrece :
" Where like a virtuous monument she
lies, " To be admir'd of lewd unhallow'd
eyes." See also vol. viii. p. 430. n. 6.
MALONE.

7-----On her left breast
A mole cinque-spotted,] Our author certainly took this circumstance from some translation of Boccacio's novel; for it does not occur in the imitation printed in Westward for Smelts, which the reader will find at the end of this play. In the Decamerone, Ambrogioulo, {the lachimo of our author,) who is concealed *in a chest* in the chamber of Madonna Gineura, (whereas in Westward for Smelts the contemner of female chastity hides himself *under the lady's bed,)* wishing to discover some particular mark about her person, which might help him to deceive her husband, "at last espied a large *mole under her left breast,* with several hairs round it, of the colour of gold."
Though this mole is said in the present passage to be *on* Imogen's breast, in the account that lachirao afterwards gives to Post-humus, our author has adhered closely to his original;

«--------*under* her breast
" (Worthy the pressing) lies a mole,
right proud " Of that most delicate
lodging." MALONE.